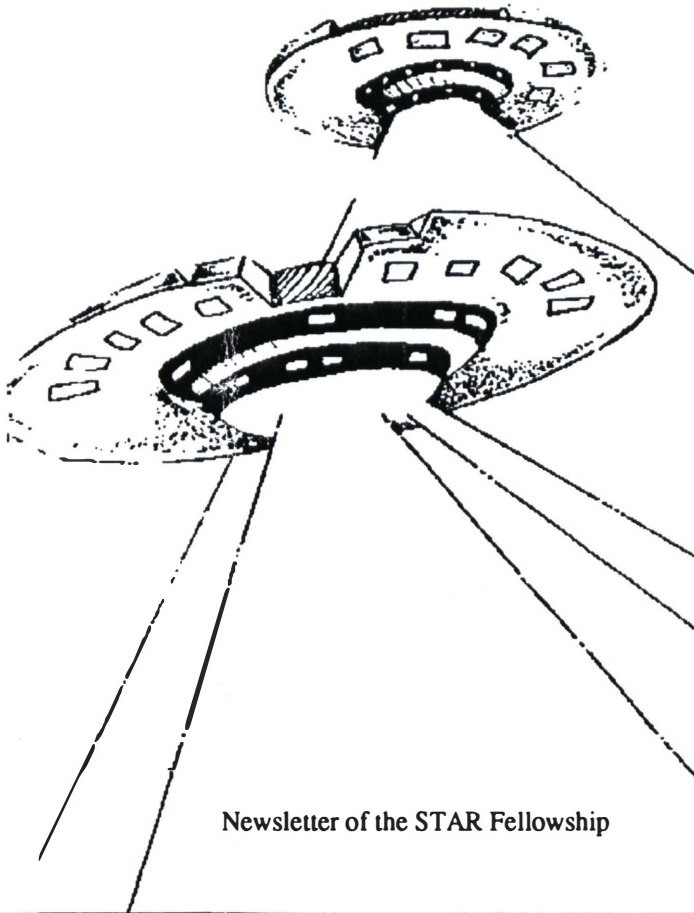


АМСКАЯ



Newsletter of the STAR Fellowship

PICTOGRAMS - IS THE MEDIUM THE MESSAGE?

by Gordon Millington

There are two quite separate questions arising from the increasing proliferation and complexity of crop field phenomena, namely the physical and the semantic, and it is a mistake to suppose that a solution to the first will necessarily provide the answer to the second. Certainly Dr. Terence Meaden and those who associate themselves with his line of research are to be congratulated on their willingness to risk the disapproval of more orthodox colleagues by their advocacy of the unproven plasma vortex hypothesis, despite the successive and ultimately incredible convolutions their paradigm has been forced to undergo to maintain the view that all crop field phenomena are of purely natural origin and the result of the normal operation of physical laws. A scientist driven to denouncing as hoaxes all examples for which his theory cannot account is clearly involved with a hypothesis at the end of its tether.

On the mythical island of Shakespeare's last play, one recalls that paranormal occurrences were brought about by the spirit Ariel at the behest of his magician master, the disguised duke Prospero. The playwright neglected to tell us whether Ariel's exploits were achieved, let us say, by concentrations of static electricity or even of Reichian orgone energy, and if Dr. Meaden had been around at the time to ask him such a question he might pardonably have betrayed a certain exasperation at its lack of relevance to his theme. Ariel is certainly an engaging fellow whose mercurial temperament delights in teasing and no doubt he has had his fun with cerealogists. It is time, however, to forget about him for a while and ask instead what his master is up to. For those like the plasma vorticists, who can find no evidence of directed intentionality in the progressive development of crop phenomena from simple circles through multi-structured pictograms to the marvellous complexities of the Barbury Castle and Ickleton creations, the question is mere nonsense. For them neither Prospero the designer nor Ariel the executant can exist, and whatever cannot be ascribed to the blind actions of chance forces must result from the childish operations of Bill and Ben the hoaxing men.

It is not, however, just the plasma vorticists who see only what they wish to find in the cereal statements with which successive summers have bestrewn our fields. Astrologers find portents and occultists symbols unheard of by any but specialists in the histories of long dead and pre-literate Celtic cults. If Prospero were really sending such messages for our enlightenment, surely he would speak more plainly? Hopi Indians confronted with the corn symbols hint darkly at the revenge affronted Nature will exact now that the buffalo hunt and the scalping sortie are no more: Green parties and New Age groupies, agog to welcome the dawning of the Uranian age few of them will ever see, concur.

Everyone finds different meaning in the pictograms and possibly Prospero intended that they should thus bestir their brains. Ariel meanwhile, like his *alter ego* Puck, looks on and laughs to see logic so confounded - "Lord, what fools these mortals be!"

Yet if we can restrain our personal preferences and desires so as to look calmly and objectively at the evidence we possess, it requires a specially dogged kind of obtuseness to maintain that the crop field phenomena are not manifestations of an intelligence, and no ordinary one at that. Many pictograms, in their line and symmetry, are quite simply beautiful and have propitious atmospheres felt by all but the least sensitive. Prospero is more than mere abstract intelligence - he is also an artist whose works are their own justification, requiring no pedantic exposition of dubious attribution. They appeal directly, especially when seen in totality from an aerial viewpoint, and there is surely a fascination in observing that this technical mastery of the medium was not an instant achievement, springing in perfection like Minerva from the head of Jove. Over the years we can see the record of Ariel's prentice attempts to embody his master's designs, misshapen and grapeshot bespattered, ripening subsequently into the full glory of realised intent. Indeed, he seems since to have impressed into service teams of helpers, each proud to identify their best handiwork by signatures, ideograms such as "eyebrows", ringed circles and scrolls.

The meaning of the Mandelbrot figure is complete in itself, a testimony to mathematical truth, just as the Barbury figure may also bear witness to another truth, and without being in any way hortatory or prophetic. Art bears an inevitable reference to the character of the artist; his symphonies and quartets tell us about Beethoven, but about whom do the corn figures at their most majestic speak? Can we from them infer an identity for Prospero, some secret glimpsed at the heart of the labyrinth?

Corn, let it be remembered, is indisputably a plant which can have had no natural origin. It can only have been created by deliberate genetic manipulation and was said to be in this form a gift to men from the ancient astronauts, the *nephilim* who came down to earth from above. Nor was it only corn that, according to the ancient Sumerian writings, was created by those coming from above. In their cylindrical records the Sumerians describe how Enki, to them a god, created the race of Adam by artificial insemination, using his own sperm to fertilise the egg of an African hominid. (Sitchin 1976). This seldom heard story was probably unknown to Professor Allan Wilson, the biochemist whose work on mitochondrial DNA led him to assert that the human race is descended from a single female ancestor who lived in Africa more than a hundred thousand years ago. Nevertheless, his research seems to corroborate the ancient Sumerian and Akkadian records, which claimed to embody what their astronaut gods had told them. According to Michael Green (1991), the agriglyphs traced in the August corn on Milk Hill near Stanton St. Bernard

in 1991 set forth the name of the Sumerian "god" Enki, together with the Egyptian creator word. Are then the ancient astronauts using the medium of corn, their original gift to post-diluvian man, to remind him of their continuing interest in the planet they populated?

We may not easily approach much nearer to Prospero, whatever his true name may be, but speculation about Ariel and his works will obviously continue. Does he perhaps drive a UFO? At Alton Barnes, for instance, Farmer Carson bears witness that the appearance of each giant pictogram was preceded by lights shining down from the sky and there have been similar testimonies from other sites. Perhaps, as has been suggested, the circles are simply a development from the UFO phenomenon, each having a common cause and the shared intention of awakening in the consciousness of mankind a renewed awareness that the universe is not wholly revealed to us in the fullness of its reality by the narrow perceptions given us through our senses. By concentrating our attention too closely on specifics and seeking the total through summing a host of idiosyncratic interpretations do not we risk missing the essential? Individually ephemeral but collectively of significance, pictograms may yet be the medium for a message still to be revealed.

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SITCHIN, ZECHARIA - The 12th Planet. Stein & Day, New York. 1976.
GREEN, MICHAEL - in 'Crop Circles - Harbingers of World Change', ed. Bartholomew, Alick. Gateway Books 1991.

THE UFO REPORT 1992 - Edited by Timothy Good

Highlights of this year's edition include:

- * The latest information on mysterious cropfield circles and pictograms which have appeared in ever-increasing numbers throughout the world.
- * The continuing sightings and developments in Gulf Breeze, Florida, described by a former NASA engineer.
- * The multiple-witness sighting of alien beings in Puerto Rico.
- * A report by a NASA scientist describing his meetings in the USSR with fellow scientists engaged in UFO research.
- * Intriguing reports from the Soviet Union, including landings, contact with aliens, and sightings by pilots and cosmonauts.
- * The latest information from China, including an extraordinary incident when an airliner chased a UFO over Shanghai.
- * Hitherto secret RAF intelligence reports recently released by the Public Record Office.
- * A comprehensive update of the most significant international UFO sightings.

Sidgwick and Jackson

HEPTICS: a 7-point INQUIRY



*The walls of Jericho
wer toppled at the seventh
circuit on the seventh day to
the blast of seven rams-horn trumpets.
Is there a secret magic associated with the
number seven? A lost technology perhaps?*

by Tony Wedd



*** MAGNETS** Seven rustless alnico magnets buried in the ground provide the basis of a free energy machine for protecting citrus trees from frost. This design was obtained telepathically by John de Land from the space people, tried out on a one-acre site in California and found to be successful. As a result, a further 14 sets of magnets, masts and the associated circuits were installed, extending over the entire 15-acre orchard.

The idea was evidently copied by other orchardmen. It was more economical to run than zero burners, since the first cost was the last one: cosmic energy is free. It was also well known to the staff of the local citrus research station in Riverside. "I was familiar with the de Land installation in the Hibbs property. It has now been subdivided. Also, I have seen other installations in the area," writes Marvin Miller, agricultural specialist, in a letter dated 5.11.74.

According to a 1958 report by Bryant and Helen Reeve the installation has done a remarkable job, not in reducing atmospheric temperature in the grove, but in preventing fruit from freezing on the trees. Official thermometers drop to 20°F locally, unofficial ones go down to 17°F. Fruit that falls to earth will freeze. That which stays on the trees will not. Besides the effective frost protection, Mrs Hibbs reports an increase both in quality and quantity of fruit produced. For all that, insists Mr. Miller, "I do not know of any text which indicates the value they may have for frost protection". He should read "Flying Saucer Pilgrimage" by Bryant and Helen Reeve: or does that not count as a text?

It is possible that psychic power may be involved here because other orchardists copied the design and seem to have failed to make it work. The letter goes on: "While there were several installations made several years ago near here, I do not know of any which remain now."

Taken down, presumably, because they did not work: either because they lacked an essential ingredient, or because an invisible psychic element was involved: an occasional blessing on the trees, or on the space people through whom the energy was being channelled: or just plain, old-fashioned faith: Uri Gelliers magic key.

In view of the precision with which Stonehenge was aligned from true north to 51½° to the East, it should be observed that the de Land Magnetic Control has one of its arms aligned on magnetic North. What the magnetic deviation is in California, I do not know; and even if I did, I could not find out what it would have been at Stonehenge in 1,800BC. This is a discrepancy which might or might not be significant.

The details as given by the Reeves are as follows: it consists primarily of a 32' mast in the centre of each acre of orange trees. Down this mast there run seven No. 10 bare copper wires parallel to the mast and spaced a few inches therefrom by plywood discs acting as both insulators and spacers. Each mast is made from ordinary galvanised iron pipe: of 2" bore size at the base, which is set in concrete, reducing to 1½" and finally to one inch size at the top.

At the foot of the mast the wires run underground, and then branch out in seven different directions about 18" below the surface, towards the confines of the acre plot. At the end of this underground run, each wire is first coiled round an alnico permanent magnet about 5 inches long and one inch in diameter. Each end then emerges slightly above the soil, and is turned back to point towards the top of the mast. One wire is oriented to magnetic north, with the others set at equal one-seventh divisions of the compass. No man-made energy or power is employed.

As a pioneer work in heptics, this is remarkable. It dates to the early fifties, nearly 25 years ago. There is a possibility that it might be scaled down to greenhouse proportions. Philip Rodgers, another inventor of free energy apparatus, with a telepathic contact for his information, seemed to think it would. But he also had the idea that there might be a crystal at the top of the mast. The trouble about allo-technology is that one does not have the intellectual ground-work for answering simple questions like that. The alternative is simple: to maintain a regular telepathic link with space people. If they know the time and place for tuning in, they can be on duty. Obviously it cannot be very convenient to have gormless earthlings calling up at any odd hour!

*** BODY** The Eastern tradition is that the individual is powered by 7 chakras, whose energy points coincide with the endocrine glands: sex organs/gonads; kidneys/renal; pancreas/diodenal; thymus/thoracic; thyroid/laryngeal; pituitary/occipital; pineal/frontal. Ancient diagrams illustrate an ascending double spiral linking these all together.



In the Chinese tradition, there are 14 meridians, and body energy travels along each of them, receiving its charge from cosmic sources through various pressure points on the surface, by way of spiral channels.

Either way, we are involved with a pattern that is heptic, and drawing on cosmic energy. In the search for psychic power, some investigation of the heptic traditions is a promising line to follow. However, the prevalence of the factor 7 in our units of measure seems to be entirely irrelevant, as discussed above.

How to harness this energy is the big challenge in our battle to save the planet. One possible clue lies in the use of standing stones which focus power of a sort which has yet to be explored; but there is considerable evidence that ufos can extract this power aloft; and we have already observed that psychic power can sometimes upset electrical circuits: so can ufos.

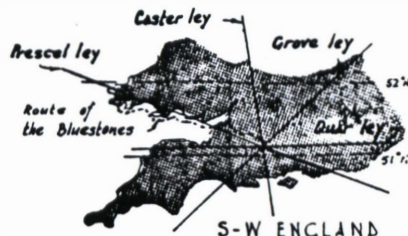
A remarkable photograph was taken of a standing stone in the Brecon Beacons, in S. Wales. One camera with a black and white film showed a fogged band across the stone; a style coincided exactly with a blue fogged band in a colour camera used at the same time, the only explanation is that energy of a sort was being given off. It was also reported that it was possible to feel 7 bands of energy at different levels, one of which conveyed the impression that the stone was rocking. In view of this discovery, the involvement of Stonehenge with heptic calls for further investigation.

*** STONES** There was an interesting book by Alfred Watkins in 1925, called *The Old Straight Track*. It is shown that the countryside is criss-crossed with a network of "leys", which can still be traced from the prehistoric landmarks set down to mark them: the ley is essentially a straight track: as the crow flies, over hill and dale. He believed they marked the route for pedlars bringing pottery, salt and flint. This they may have done, but the Old Straight Track Club had no sooner come into existence than members were saying that the marks were artificial, but only to make visible the location of natural lines of "magnetic currents".

A later generation of ley hunters seemed to think that space people knew about these magnetic currents, and that ufos seemed to change direction from one route on to another by turning sharply at a mark point: they had the extraordinary tendency to do right-angled turns. A further observation was that when they were seen to "falling jaff" at a marked point, they went off at a lower altitude on a different heading, suggesting that the marks were truly the intersection points of aerial highways.

Watkins did not personally visit Stonehenge to check on the ley system there, relying on a map and Sir Norman Lockyer's book on the henge. On the strength of these he concluded that the place was sited at the intersection of four leys, which he called A, B, C and D.

There is an objection to his siting the last one, D; ie on the line through Clearbury rings noted by Sir Norman Lockyer: it cannot be seen passing between the stones of Stonehenge II, as the other three leys can, because a stone obstructs the line of sight from the centre. The line past Casterley Camp is much better accommodated here, then, as the likeliest four leys:



The drawing also shows the route over which the 82 bluestones were brought from a location on Ley B, each weighing about 5 tons: a prodigious task to fetch them on a journey of 250 miles, down a Welsh mountainside, up the Bristol Channel and river Avon, across a neck of land from the Wylle and down the Hampshire Avon.

That only an igneous stone would do, and not the plentiful sarsens of the Marlborough Downs, seems to me to indicate a special mechanical purpose: that of helping to concentrate and release the cosmic power focussed at that spot. These stones were all unhewn, conforming with the command in Exodus xx 25: "If thou wilt make me an altar of stone, thou shalt not build of hewn stone. For if thou lift up thy tool upon it, thou hast polluted it". I wonder what "polluted" meant to a neolithic priest? I suspect that it meant that the concentration of power for human use was spoiled by jarring, as a magnet is.

The original location of these stones is known, but they were thrown down and probably smashed into smithereens by invaders who could not make the power work, and so righteously destroyed this den of witchcraft. They then set to work to build another monument of hewn stone, available locally: the one we call Stonehenge III.

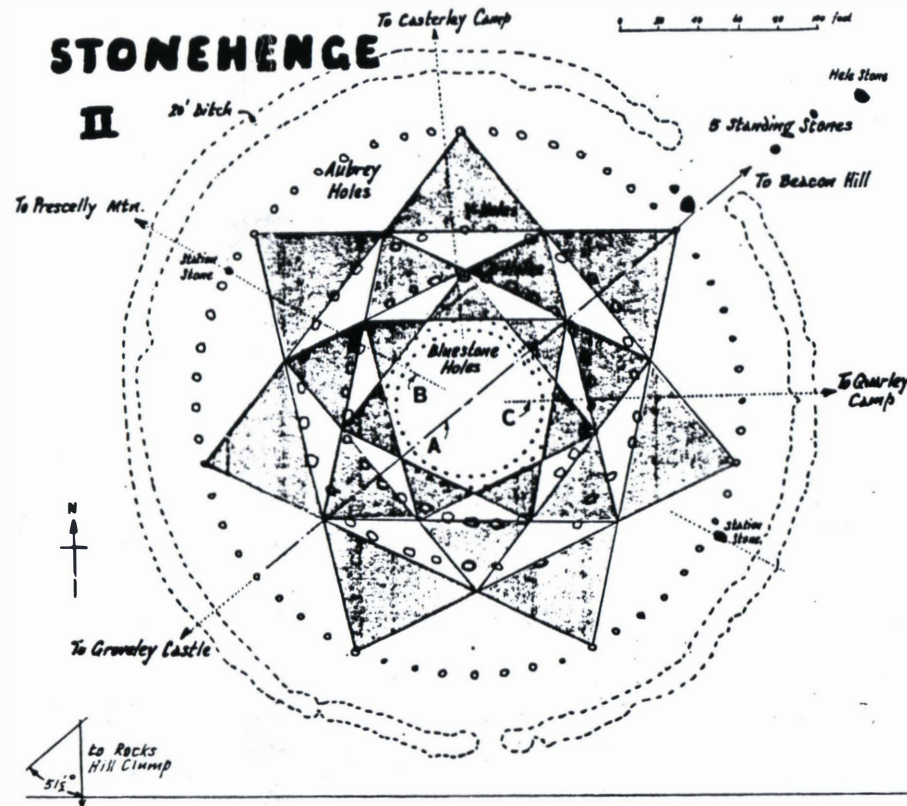
Stonehenge I consisted of a circle of 56 Aubrey Holes for which the purpose seems obscure: they were ranged in a circle of about 52 neolithic yards, inside a 20ft ditch whose purpose was certainly not that of fortification. Beyond them lay the Hele Stone, and five standing stones used in observing the incidence of eclipses.

The moon does not follow the same path across the sky as the sun, nor does its rise and fall follow the same phase. Ordinarily it is only liable to involve an eclipse when the two paths cross: at a node. But every 18 2/3 years the cycles coincide, and a greater number of eclipses occurs. Stonehenge I was designed to watch for the full moon rising exactly over the Hele Stone in midwinter, as this always indicated an eclipse. Four other standing stones marked the deviation. It struck an archaeologist that the Aubrey Holes could be used as a computer for this: the 18 2/3-yearly cycle would repeat three times every 56 years; so moving round three stones, 18, 19 and 19 holes apart, gave warning of a critical midwinter by filling a critical hole.

What has not been explained is why the eclipses of the sun and moon were so all-important to these people?

My guess is that the quality of light reaching the Earth at such times was different in a special way connected with the focussing of psychic power within the henge. Innote too that Edgar Cayce insists that psychic power is enhanced by the presence of water: hence the 20 ft. ditch around the Aubrey Holes.

STONEHENGE



I have two observations concerning the connection between psychic power and heptics: Stonehenge is placed at a latitude almost exactly 1/7th of a circle above the Equator; and when the sun rises at midsummer over the Hele Stone, its orientation is also 1/7th of a circle off True North. The present axis of Stonehenge III is astonishingly exact in this measurement. The siting of Rocks Hill Clump upon the skyline to the South, allows a simple survey line for the N-S axis to be set out.

The second observation is that a heptacle laid out by joining every sixteenth Aubrey Hole locates the position of the next circle: the Y-holes. And another heptacle laid out by joining up the intersections of that heptacle gives the diameter of the circle of Z-holes. Repeating the process again gives the position of the bluestones. This may be merely a surveyors convenience, because the builders of Stonehenge III also had a fancy for 7. They ended up with 7 circles, including horse-shoes. I doubt if they were interested in psychic power or its connection with the qualities of 7.

There is an old tradition that every so often all fires must be put out and new fires magically rekindled for sharing round. Evidently there could be something in newly-kindled "need" fire which science has hitherto overlooked, some special quality. If this had a psychic importance, the oversight is easily explained. Science seemed all consideration of psychic power until Uri Geller came along, and made its reality undeniable.

Perhaps the tradition simply said that the only person fitted for responsibility was he who could draw down fire upon the altar; but there may have been more to it than that, perhaps affecting the endocrine system of every person in the households where the fire was carried round, to act like an innoculant or tuning fork.

I dare say that the high priest used power to bring down fire: an accomplishment credited to Elijah in the book of Kings I, chapter 18 and Kings II, chapter 1. In both cases he did so on a hilltop: the likely focal point on which leys would be aligned.

*** WATER** There are two heptic qualities in water: one is the old folk tradition that every seventh wave is bigger than the previous six. I do not know if this is really so, but Papillon claims that by launching his raft of coconuts into the ebb of the seventh wave, which he called Lisette, he avoided being tossed back on the rocks and so escaped from Devils Island.

The other factor really is significant for scientists. A drop of water can be repeatedly photographed under special optical conditions called the tropfenbild method. Water of different qualities gives different shapes of 7-lobed figure and so offers a check on pollution. The drawing I have shown is reproduced from memory, but the original can be seen in Theodor Schwenk's book "Sensitive Chaos".



THE HIDDEN UNITY and BEGINNINGS

These two booklets have recently been brought out by the Surrey Earth Mysteries Group.

The Hidden Unity looks at the strange phenomenon of subconscious siting of ley points, and notes that places of worship, of all religions and all ages, tend to predominate on leys. The environmental and philosophical implications of this are discussed, and the apparent necessity of worship but irrelevance of doctrine. Two ley centres are given as examples, and investigated in depth - the Shah Jehan Mosque in Woking and the Guru Nanak Sikh Temple, Scunthorpe. There is an appendix by Eileen Grimshaw on the significance of the Pagan religion to this study. Illustrated with photographs, maps and line drawings.

Beginnings is about a series of potentially useful discoveries, mainly made by Jimmy Goddard over a period of about twenty years, but having some overlap with discoveries made by others. For various reasons, the investigations are all in their early stages, and some have not been continued. They include earth energy detection, natural antigravity, subconscious siting, ley width, and the solar transition effect. There is also a chapter on cognitive dissonance - a psychological factor which seems to have been at the root of all bigotry - scientific, religious and other - down the ages. The booklet is concluded with an account of the discovery of leys by Alfred Watkins.

Each booklet is £1 plus 30p p&p from the Amskaya address.

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AMSKAYA is the newsletter of the STAR Fellowship, a continuation of the organisation formed in 1960 by Tony Wedd of Chiddingstone, who held that contact was the way ahead for flying saucer investigation. £2 for four quarterly issues from J. Goddard, 25, Albert Road, Addlestone, Weybridge, Surrey, KT15. 2PX. Please make cheques payable to J. Goddard. Original cover design by David Taylor. IF YOUR SUBSCRIPTION IS DUE AN "X" WILL FOLLOW THIS SENTENCE: